ART OF THE GREAT AHRIMAN SOCIAL RESET REVOLUTION

RAGE AGAINST TECHNOLOGY

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Future historians may find humor in the irony of a certain enigmatic figure who, lurking in the shadows of the 20th century, orchestrated a technological revolution that would shape the modern world.

Late at night, after their diligent students have departed, these historians might chuckle at the audacity of this individual, who not only laid the groundwork for groundbreaking advancements but also, in a twist of fate, rose to prominence in the early years

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of the 21st century, vehemently opposing the very innovations he had once championed. This paradox of a man, who gifted humanity with transformative technologies, only to later decry their consequences, presents a fascinating narrative of ambition, foresight, and the complex relationship between creator and creation.

Such a story invites reflection on the unpredictable trajectory of progress and the moral

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dilemmas that accompany it, making it a rich subject for scholarly exploration.

The legacy of Guru Ahriman embodies a profound vision: a yearning to restore humanity to a time before the insidious grip of technology ensnared the unsuspecting populace, robbing them of their essence and confining them within a bleak existence.

In this dream, the rise of the machine has not merely altered the landscape of daily life; it has

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systematically eroded the very fabric of human connection and joy.
People have unwittingly surrendered their autonomy, becoming prisoners in a world dominated by cold, unfeeling devices that dictate their actions and thoughts.
Ahriman's aspiration was to awaken a collective consciousness, urging individuals to reclaim their lost humanity and break free from the shackles of a mechanized existence,

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thereby rediscovering the richness of life that lies beyond the sterile confines of technology.
Ahriman had not anticipated that the people of CIS Humanity would find a sense of contentment in private ownership, even if it was a secret pleasure.
The stark reality of their situation became painfully clear to them; the 13th Century was far from the idyllic paradise they had once imagined.

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Instead, they discovered that their new rulers were driven by a level of greed that surpassed that of their previous overlord masters.
This realization left them feeling even more desolate, as the absence of possessions only deepened their sense of inadequacy.
The contrast between their expectations and the harsh truths of their existence highlighted a profound disillusionment, revealing that

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the pursuit of material wealth, even in a flawed system, was a source of solace amid their struggles.

Emil's project aims to explore the stark reality of how the creative arts have been neglected, particularly during the tumultuous decade marked by Ahriman's influence.

It is not an exaggeration to assert that this period saw a significant abandonment of artistic expression, as the social upheaval left the remaining CIS

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Humanity grappling with profound challenges.
The struggle to recover from the chaos consumed their focus and resources, leading many to view the pursuit of the arts as a futile endeavor, devoid of value in the face of pressing survival needs.
In this context, the creative arts were relegated to the sidelines, perceived as a luxury rather than a necessity, and the energy that could have been devoted to nurturing creativity was instead channeled into more immediate

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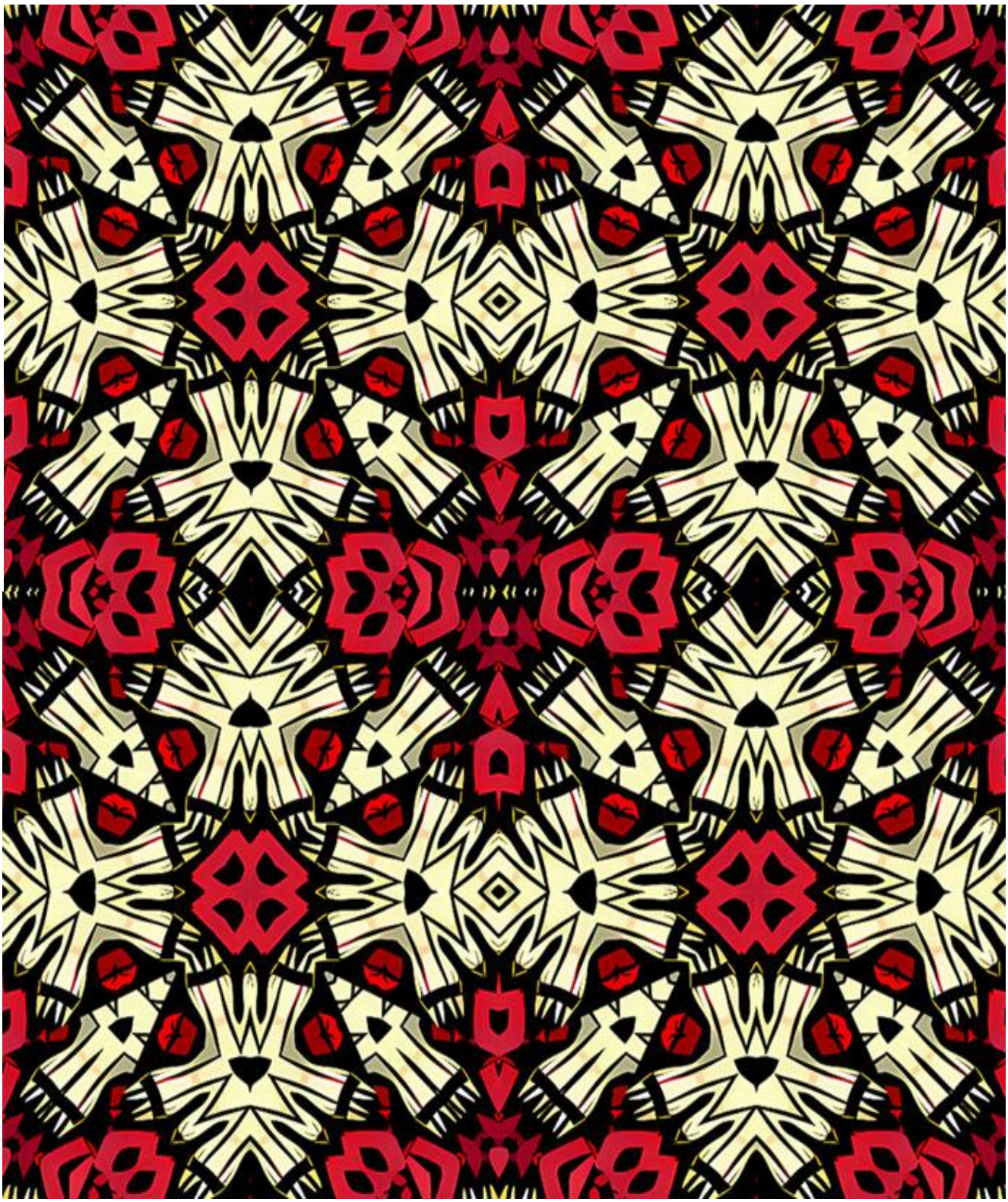

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concerns.
Emil's examination of this phenomenon seeks to shed light on the importance of the arts, even in the darkest times, and to argue for their essential role in the healing and rebuilding of society.
Emil passionately seeks to challenge the prevailing views of contemporary scholars who assert that the art of his time lacks any meaningful direction. At first glance, one might be inclined to agree with this

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assessment, dismissing the works as mere aimless scribbles. However, Emil invites us to delve deeper, to examine the intricate lines and forms that reveal profound truths about the lives of ordinary people from that era. These individuals, constrained by an oppressive societal structure, often refrained from voicing their thoughts for fear of severe repercussions, such as plummeting social credit scores—like Emil's staggering deficit of minus 43,897 points—

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or even worse, the threat of ostracism from their communities.
By urging us to look beyond the surface, Emil highlights the hidden narratives and unspoken fears that permeate these artworks, ultimately revealing a rich tapestry of human experience that deserves recognition and understanding.
I hope you can see the situation clearly now.
I kindly ask you to refrain from sending further messages

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regarding a refund.
While I understand that you may have accidentally clicked the purchase button, I encourage you to revisit our clearly stated policy, which does not allow for refunds on Emil products.
In the meantime, I invite you to explore our exciting new collection titled ***"Uncle Albert Went to the Multiverse and All I Got Was This Cheap Tee-shirt."***
These unique items are crafted from high-quality synthetic fibers and are meticulously hand

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-stitched by skilled artisans in facilities that, while discreet, are known for their exceptional craftsmanship.
This collection is not just a product; it's a statement piece that embodies creativity and humor, making it a must-have addition to your wardrobe.
Don't miss out on the opportunity to own something truly special!

- Seine LaGone, 2045

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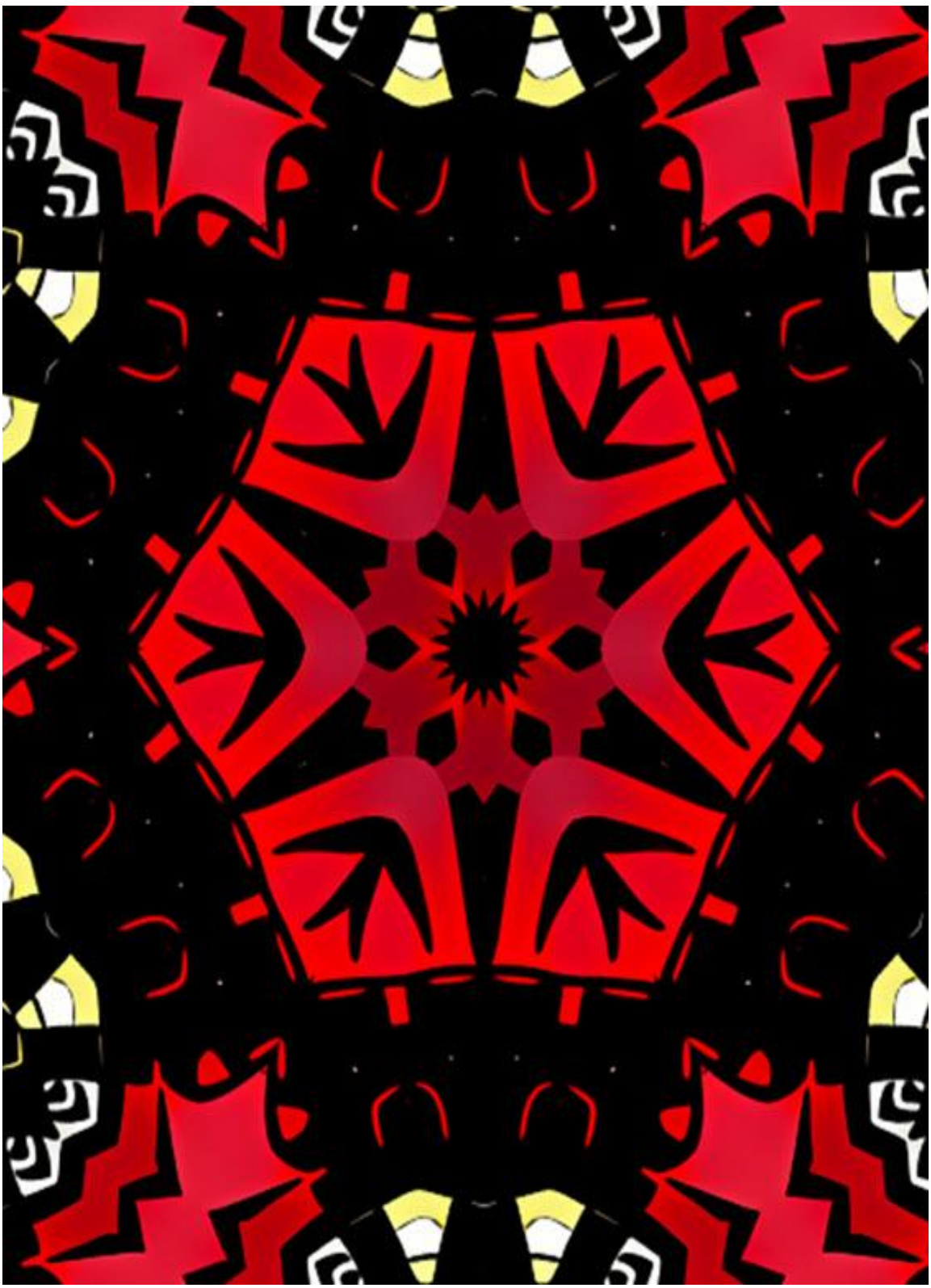

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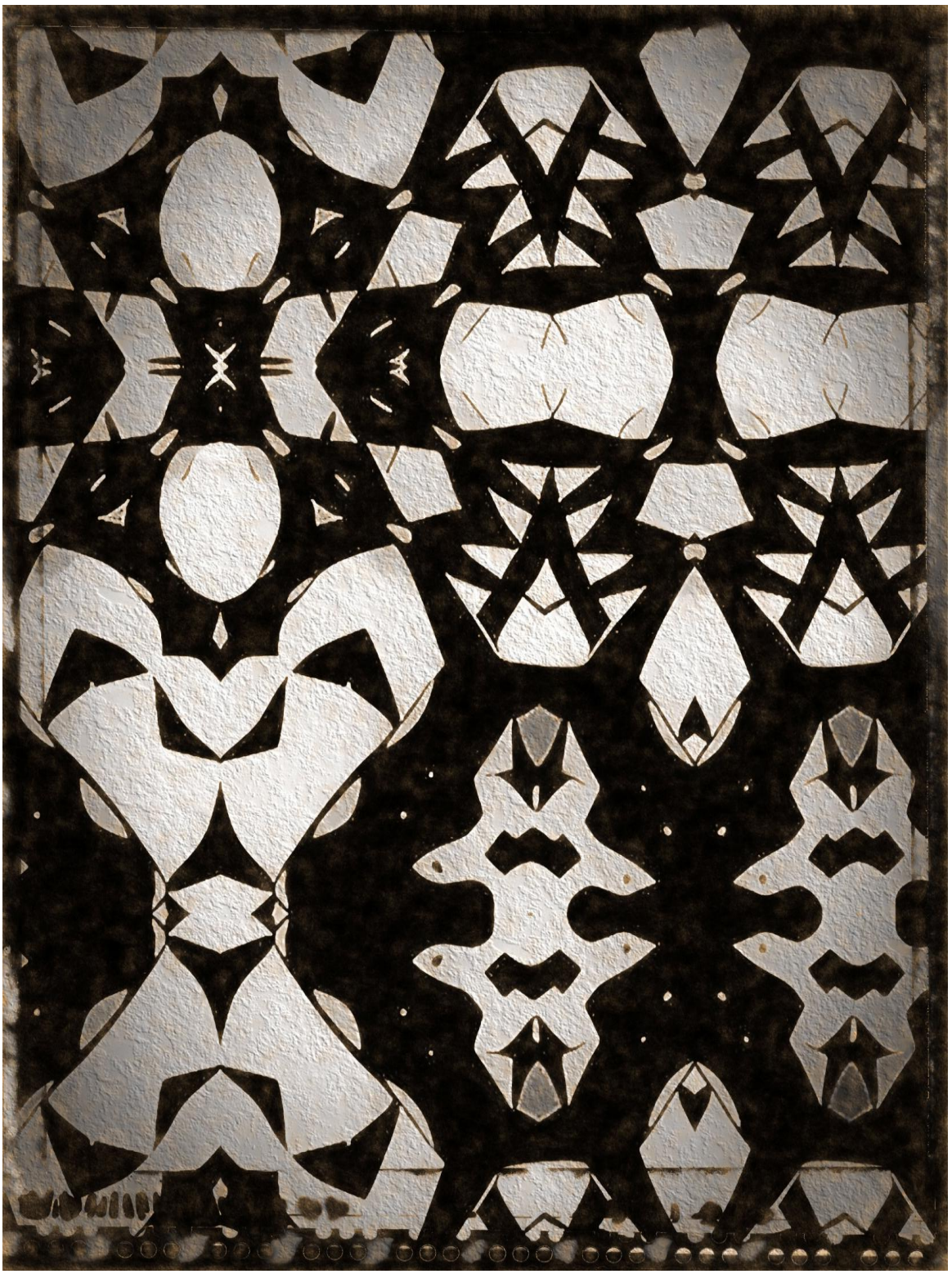

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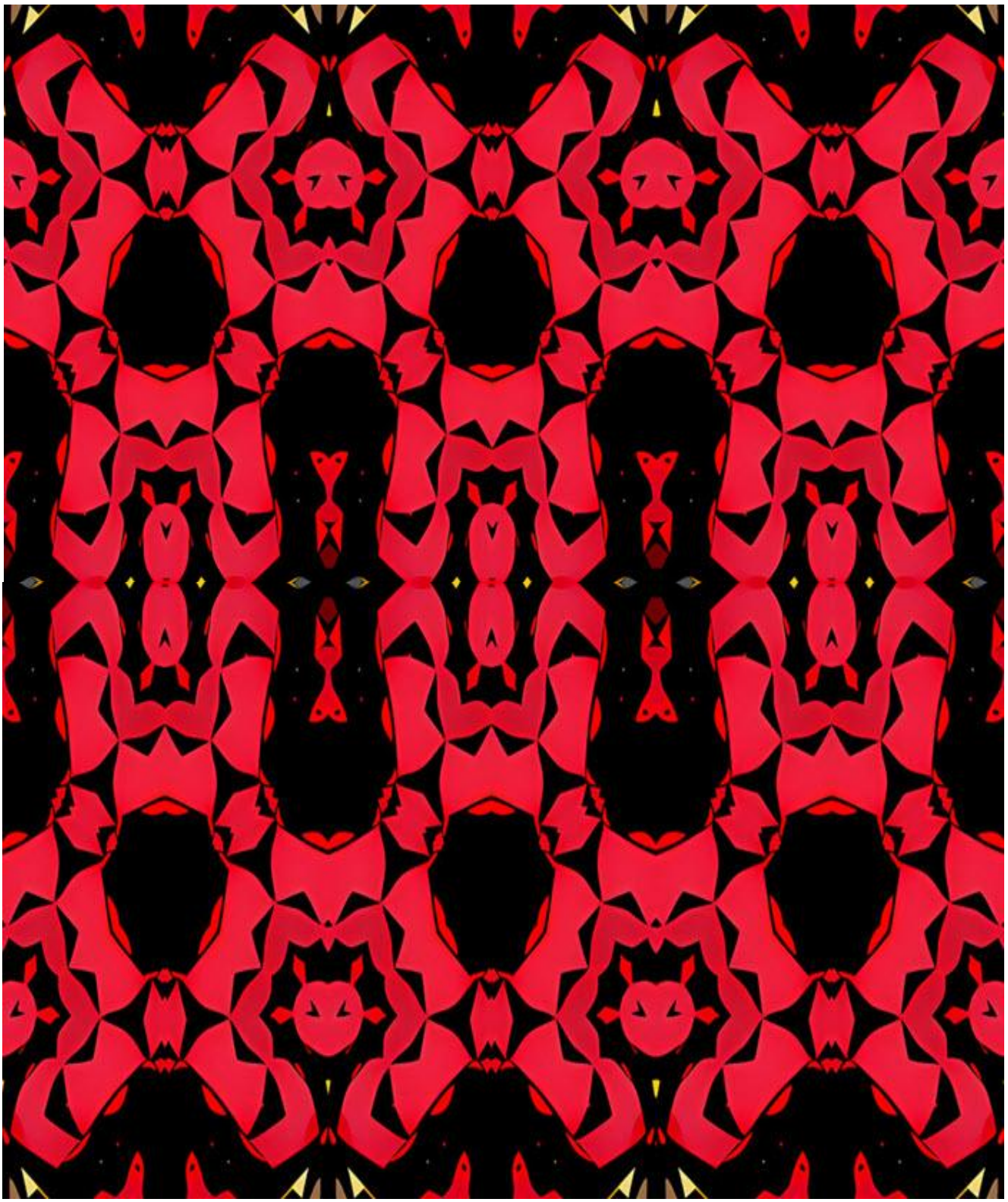

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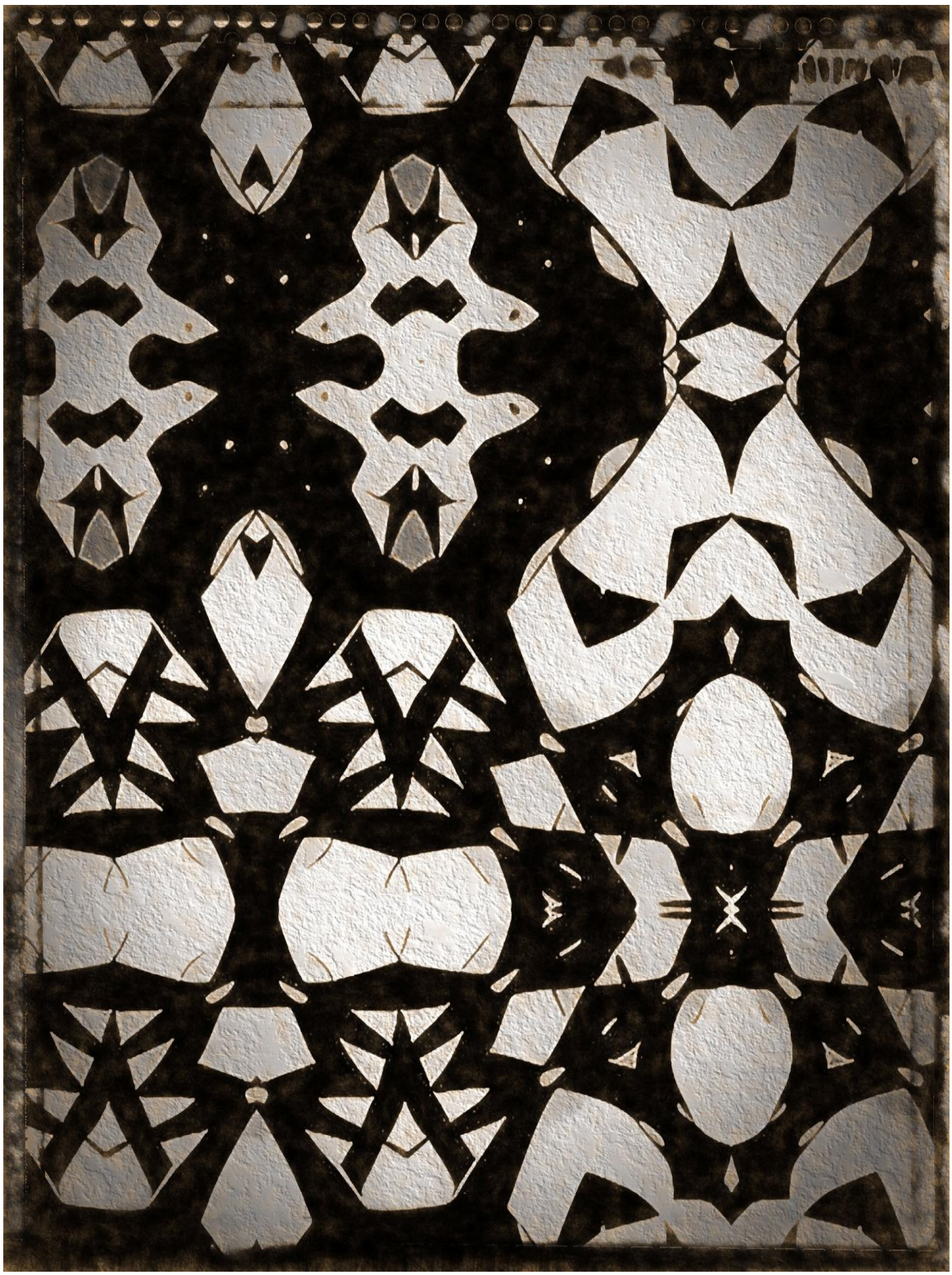

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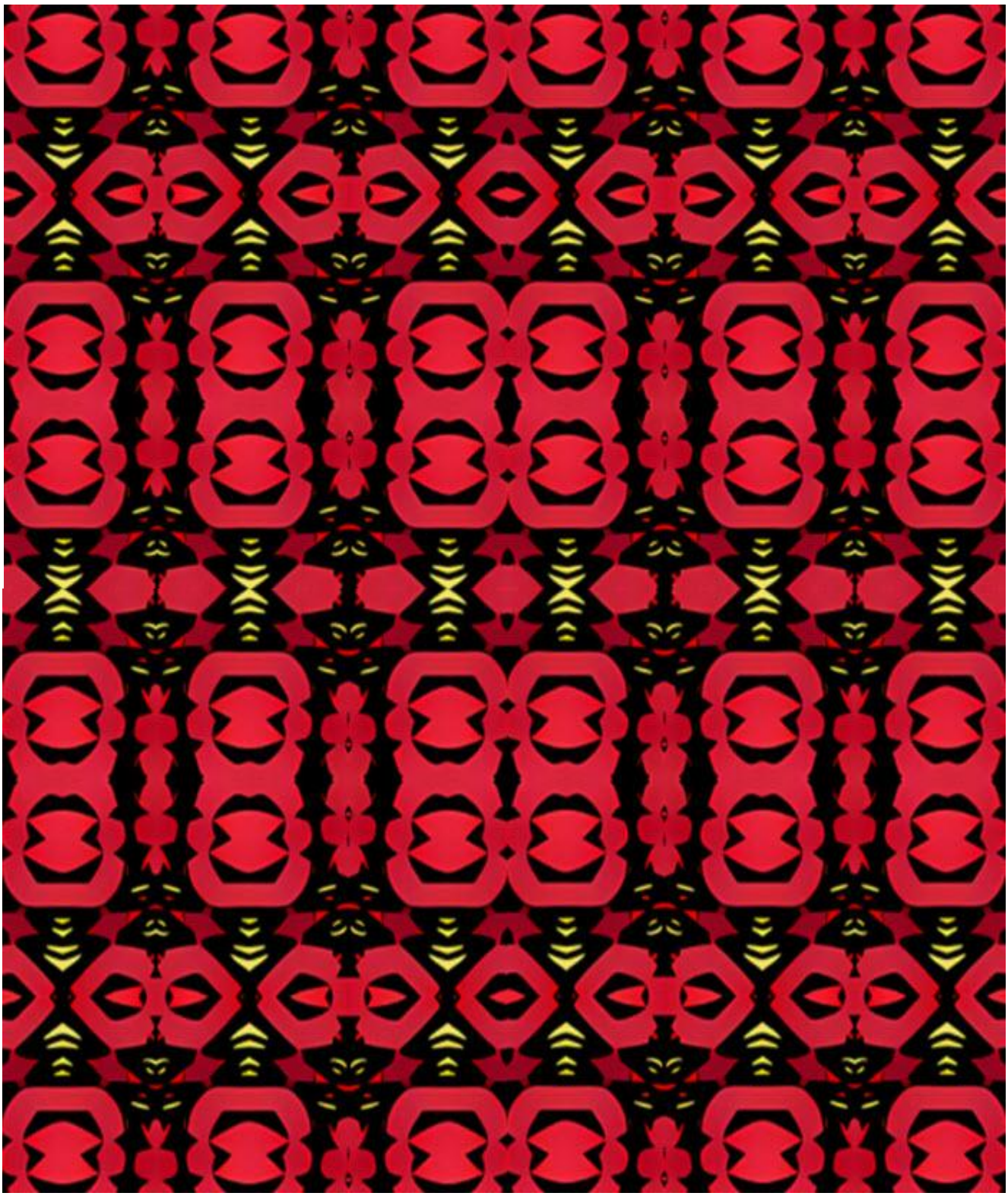

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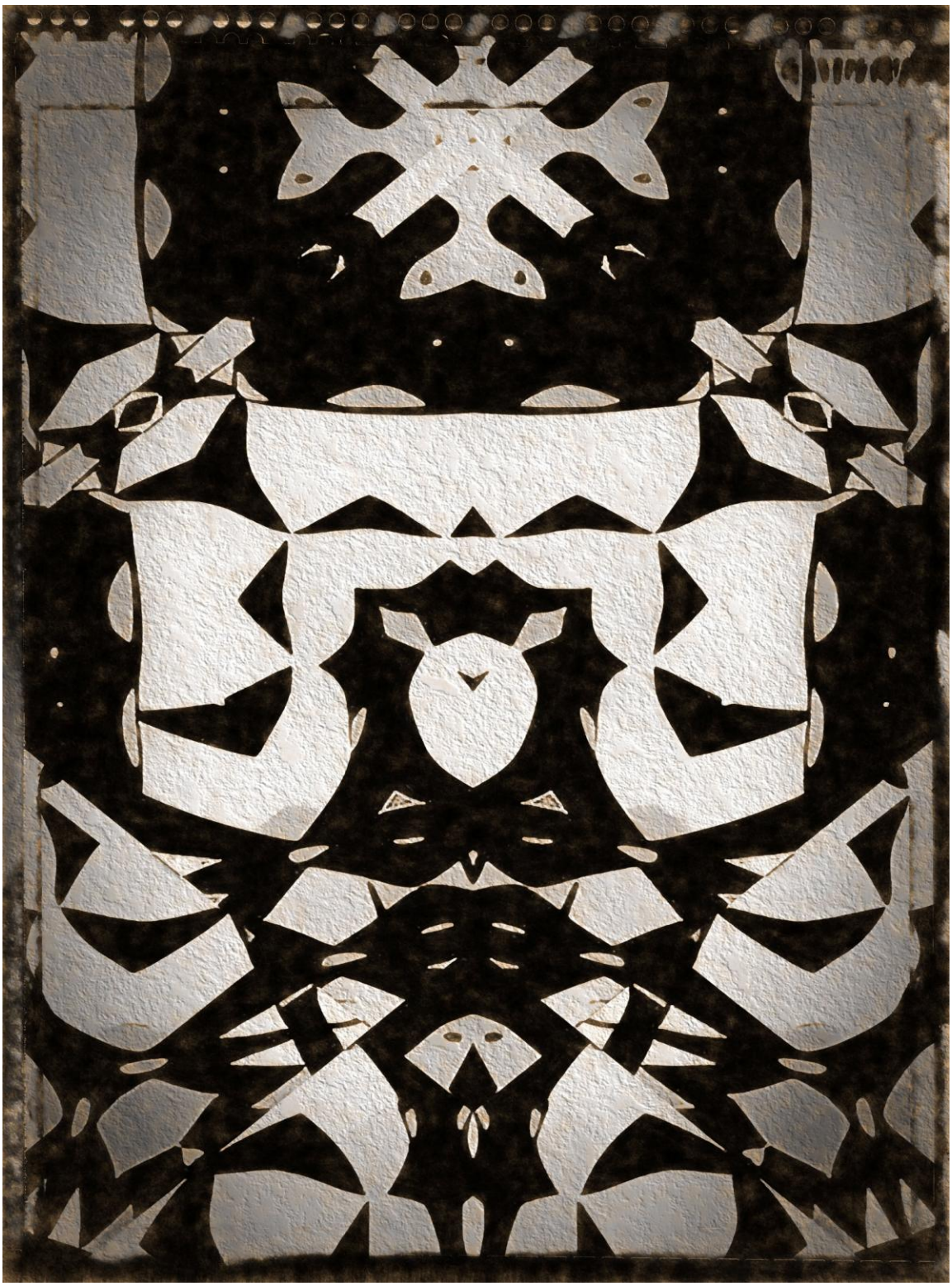

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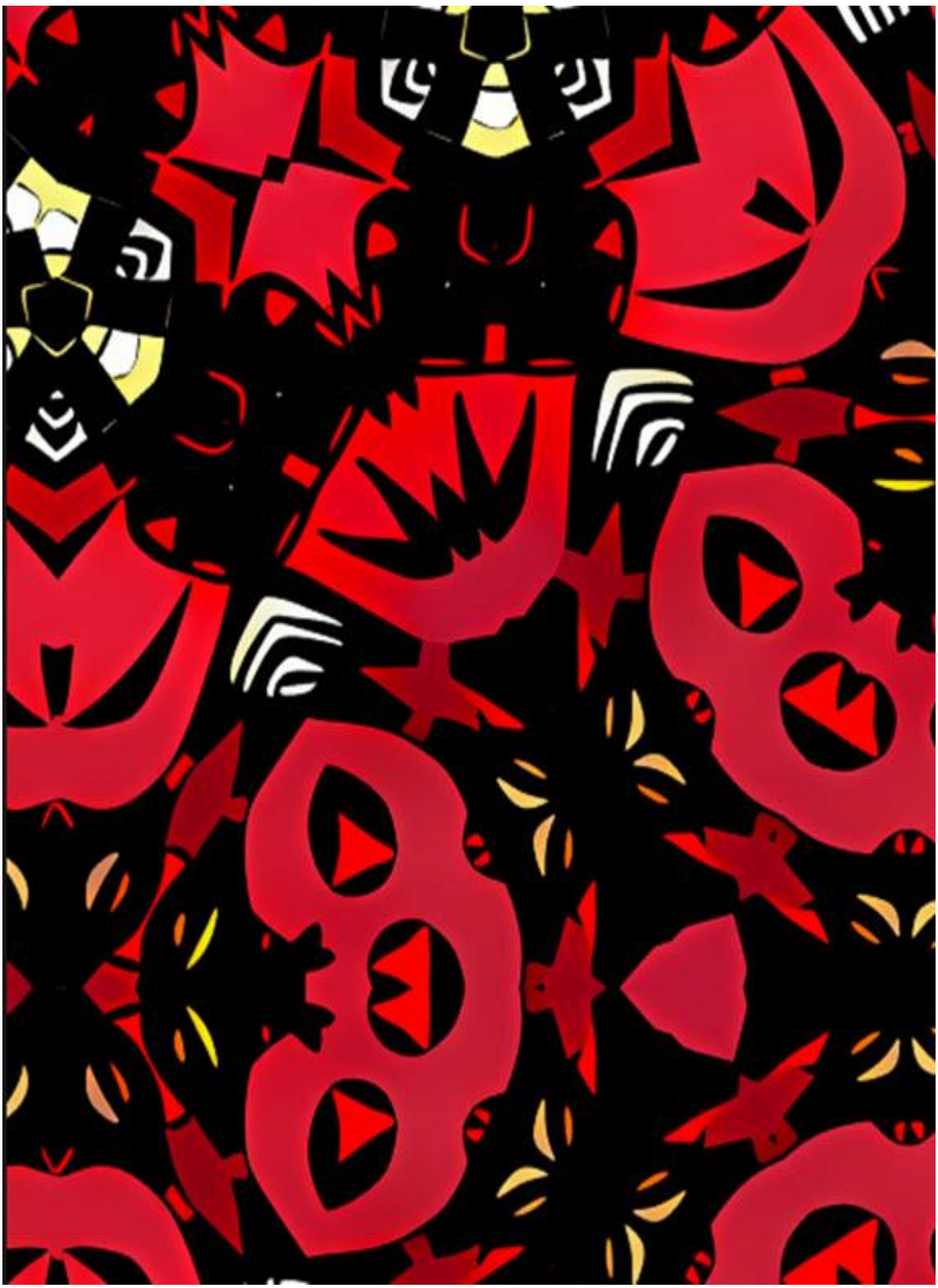

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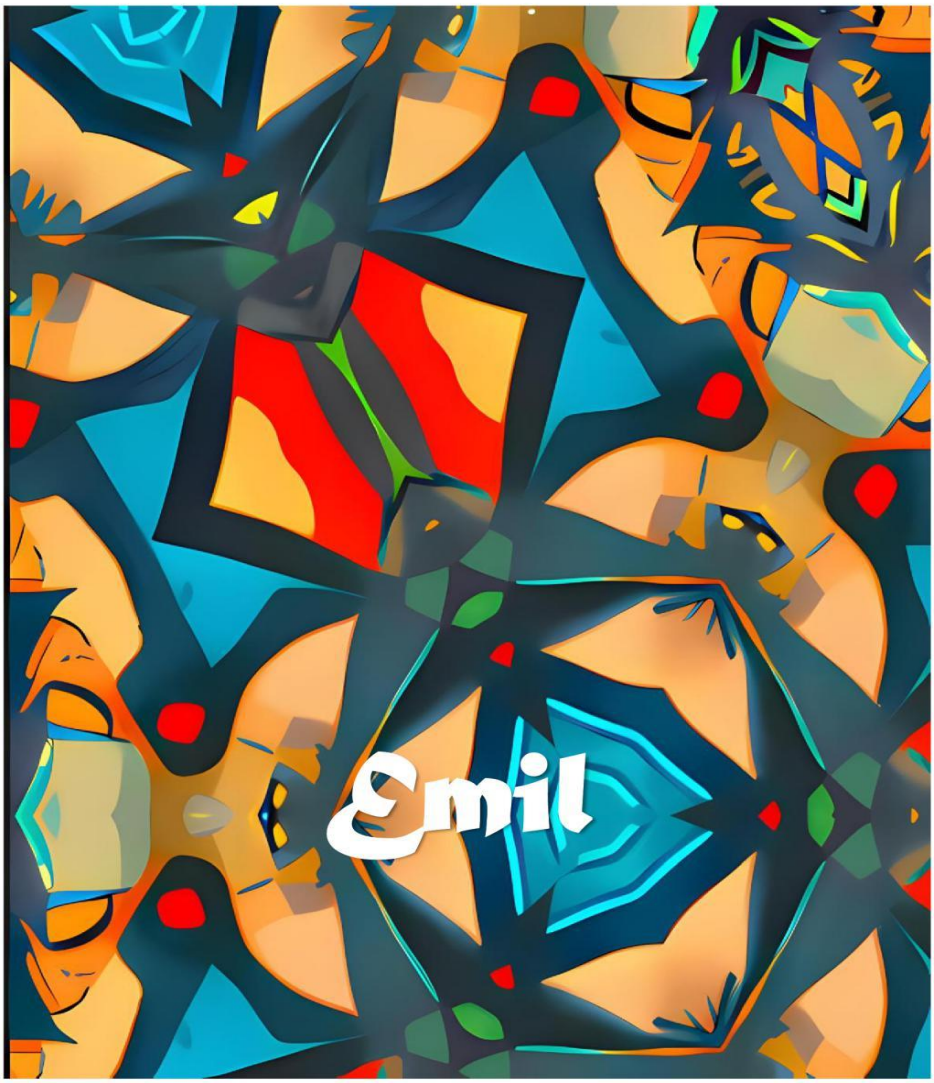

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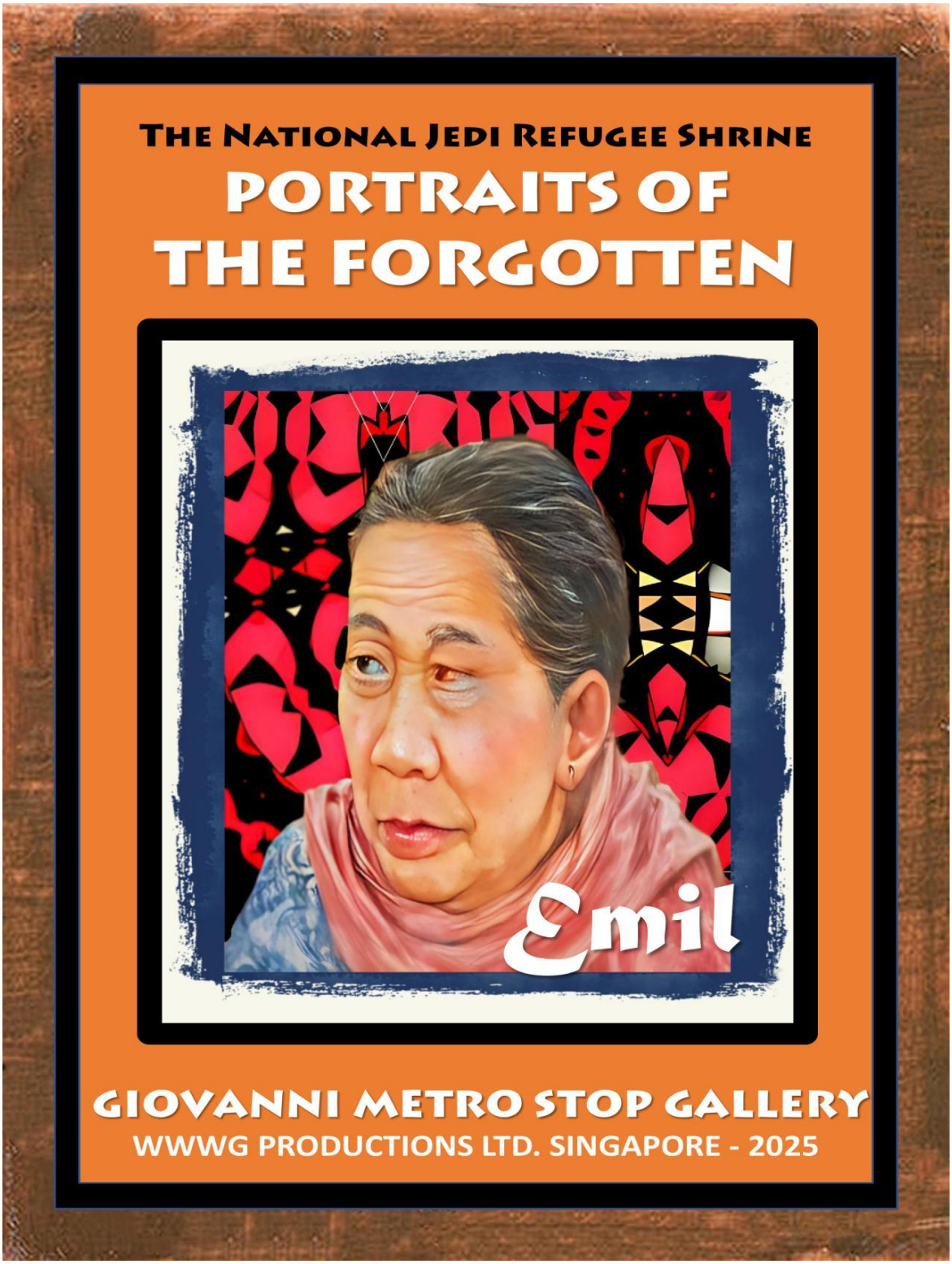

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